

Scottish Society for Art History in partnership with the Public Statues and Sculptures Association

Acts of Defiance: Exploring Protest Art Webinar: 15 May 2021, 10.00-14.10 Programme

10.00-10.10 Welcome and housekeeping

Session 1: Producing Protest - Engaging Young People in Activism

Chair: Mark Stocker, Art Historian, Curator and Deputy Chair of the PSSA

- 10.10-10.20 Robin Baillie, National Galleries of Scotland
IMAGE LIBERATION FORCE: Curating Young People's Protest in the National
Galleries of Scotland's *Ruined* Exhibition, Scottish National Portrait Gallery, 12
June – 29 August 2021
- 10.20-10.30 Lynn MacRitchie, Artist and Writer
'An Artwork Formed in the Inter Communication of Participants' - The
Participation Art Event, Edinburgh College of Art, December 3-7, 1973
- 10.30-10.40 Rosa Santibañez Nuñez, University of Edinburgh
Artivism and Resistance: Rethinking the Art Praxis During the Chilean Student
Movement of 2011-2012
- 10.40-10.50 Panel discussion and questions
- 10.50-11.00 Break

Session 2: Environmental Protest Art

Chair: Judith Liddle, Creative Producer and Disability Advocate

- 11.00-11.10 Xinrui Zhang, University of York
*Everyone's East Lake: The Chinese Green Public Sphere and Environmental
Protest Art*
- 11.10-11.20 Dr Alison Clark, National Museums Scotland
Climate Warriors: Art and Environment in the Pacific
- 11.20-11.30 Panel discussion and questions

Session 3: Art as a Response to Socio-Political Upheaval

**Chair: Dr Holly Trusted, Honorary Senior Research Fellow Victoria and Albert Museum
and Co-chair PSSA**

- 11.30-11.40 Dr t s Beall, Artist and Researcher

100 Years of #ChalkYourWalk – Tracing Creative Interventions in Scotland's Public Realm by Suffrage Activists, Socially-engaged Artists, and Contemporary Performance from 1900–2020

- 11.40-11.50 Katharine Eustace FSA, Historian of Sculpture and Museum Curator (retired)
How *Moire ro Naomh nan Eilean*, Uibist a Deas, *Our Lady of the Isles*, South Uist, became a Symbol of Resistance: Father John Morrison, the Ministry of Defence, and Hew Lorimer 1953-58
- 11.50-12.00 Dr Anna McLauchlan, University of Strathclyde
Grappling with The Glasgow Effect: A Critical Artistic Pedagogy to Explode Destructive Success Fantasies
- 12.00-12.10 Kirsteen Macdonald, Independent Curator and Researcher
From Okinawa to Dundee - Chikako Yamashiro's Political body
- 12.10-12.20 Panel discussion and questions

12.20-12.50 Lunch break

Session 4 - Protest in the Media and Digital Age

Chair: Dr Sarah Iepson, Community College of Philadelphia, Pennsylvania

- 12.50-13.00 Dr Wendy McGlashan, Independent Researcher
John Kay (1742-1826) and the 'Scottish Martyrs': The Visual Culture of Radical Reform in Late Eighteenth-Century Edinburgh
- 13.00-13.10 Dr Victoria Irvine, Renfrewshire Leisure
'Parliamentary Tactics': The Cartoons of James Elder Christie and the Paisley Comic Serials of 1868
- 13.10-13.20 Adam Lockhart, Duncan of Jordanstone College of Art & Design, University of Dundee
Scratching in Protest
- 13.20-13.30 Sarah Merton, London South Bank University
Our Feeds, Our Bodies: Pictures as Protest in the Body Positive Movement
- 13.30-13.40 Panel discussion and questions

Session 5: The Physical Body as a Site of Protest?

Chair: Claire Robinson, University of St Andrews

- 13.40- 13.50 Kirstin Mitchell, University of St Andrews
'If you were there, you'd know': The Contentious Redisplay of the Art of the HIV/AIDS Crisis
- 13.50-14.00 Alice Strang, National Galleries of Scotland
Obedience and Defiance: Paula Rego and the Legalisation of Abortion in Portugal
- 14.00-14.10 Panel discussion and questions
- 14.10 End

Session 1: Producing Protest - Engaging Young People in Activism

Robin Baillie is Senior Outreach Officer at National Galleries of Scotland and a PhD candidate. Their PhD research is in Scottish art and history, particularly in the nineteenth century. I have also published papers on contemporary art and young people, prisoners' portraits and community-based socially engaged art, and essays in catalogues for the exhibitions I have curated at the National Galleries of Scotland, including *Mirrors: Prisoners' Portraits* (2010), *The Nation//Live* (2014), *The UNTITLED: Bad Entertainment* (2016) and *Art of the Future* (2018), *Beings* (2019).

IMAGE LIBERATION FORCE: Curating young people's protest in the National Galleries of Scotland's *Ruined* exhibition, Scottish National Portrait Gallery, 12 June – 29 Aug 2021. This paper assesses the NGS HLF Image Liberation Force outreach project (2016-2021) - presented in the forthcoming exhibition, *Ruined* at the SNPG - asking whether an art institution can facilitate genuine protest art by young Scots.

This project has connected young people to the Scottish national art collection by inviting them to protest, by 'taking over' the artworks themselves. The paper will investigate how the unemployed participants have 'detoured' historical paintings. It will demonstrate that engaging young people with history and historical art can ignite the physical confrontation, imaginative fantasy and boundary-crossing that are associated with anarchic political protest.

Lynn MacRitchie, artist and writer initiated the 'Participation Art Event' at Edinburgh College of Art as a student in 1973. She moved to London in 1974 and joined Artists for Democracy (AFD): her video recordings of the AFD-organised 'Arts Festival for Democracy in Chile' are now considered of historical importance. Later, she wrote for *Performance Magazine* and other radical journals before joining the *Financial Times*, as a business journalist and contributor on contemporary art from 1991 to 2006. She resumed her art practice in video, performance, and installation in 1996: her most recent works are short films.

'An Artwork Formed in the Inter Communication of Participants' - The Participation Art Event, Edinburgh College of Art, December 3-7, 1973

In December 1973, the student-organised 'Participation Art Event' brought radical art to the Sculpture Court, the historic heart of Edinburgh College of Art. Surrounded by casts of the Elgin Marbles, naked life models were covered with clay and a canvas was slung across the space, not for painting on but for stitching. Working together with college students, artists David Medalla and John Dugger challenged the idea that art could only be an individual, studio-based discipline. The event inspired some and angered others but demonstrated the power of art to subvert and reimagine the nature of its production.

Rosa Santibañez Nuñez is a theory-based Art PhD candidate at the Edinburgh College of Art of The University of Edinburgh. She holds an MFA degree in Contemporary Art Practice from The University of Edinburgh, a Diploma in Communication and Cultural Management and a Bachelor in Arts from the University of Chile. Her doctoral research examines the role of contemporary art praxis in social protest by exploring the Chilean Student Movement of 2011. This study has been presented in academic encounters in Oxford, Cambridge, Edinburgh and Santiago de Chile.

Activism and Resistance: Rethinking the Art Praxis During the Chilean Student Movement of 2011-2012

This paper examines a selection of art interventions created during the Chilean Student Movement of 2011. It provides a narrative on the cultural, socio-political, and economic phenomenon that inform the contemporary art praxis developed during the student movement by understanding the conditions of production of these interventions and the different technologies and economies that art students use to create them. This paper also offers information on how the students critically re-evaluate the role of art as a tool for social critique. It also informs about the influences of popular culture on the imagery of art students and the impact of these interventions on the media and the citizenry. Finally, it outlines the effects of collective action by appropriating public spaces for political exercise and what this means for art institutions in this specific context.

Session 2: Environmental Protest Art

Xinrui Zhang is a PhD student in History of Art at the University of York. Her research project examines how a green public sphere is represented in contemporary artworks in response to the ecological crisis in China, with a specific focus on air and water pollution, and explores socio-spatial conflicts engendered as a consequence of active audience participation in public space. She received a BA History of Art (Asia, Africa and Europe) from SOAS, and an MA History of Art from the Courtauld Institute of Art. Before starting her PhD, she worked as a curator in London.

Everyone's East Lake: The Chinese Green Public Sphere and Environmental Protest Art

In March 2010, a 74-acre public water area on the north shore of Wuhan's East Lake was sold by the municipal government to a real estate developer for commercial development. The local architect Juchuan Li and artist Yu Li initiated a performance-based art project entitled *Everyone's East Lake* in 2010 as both an intervention in this development and an indirect protest against it. With a specific focus on *Poem Recital* and *For Free* of 2010 in *Everyone's East Lake*, this paper examines how artists use art both for resistance and to facilitate public discourse on the water pollution caused by the reclamation project.

Dr Alison Clark is Senior Curator Oceania and the Americas at National Museums Scotland. Her current research is focused on Micronesia and Australia where she is interested in the contemporary resonance of historic museum collections, and the revival of certain cultural practices. She has a particular focus on art and climate change in Oceania, and ethnobotanical collections found in anthropology museums.

Climate Warriors: Art and Environment in the Pacific

Humanity's damaging relationship with planet Earth is the most important and pressing issue of our time. Nowhere is this felt more deeply than in the Pacific Islands where sea levels are rising due to climate change and the oceans are choked with plastic. Drawing on research for a forthcoming exhibition on art and environment in Oceania this short paper will consider the different ways in which Pacific artists are addressing environmental concerns in their art.

Session 3: Art as a Response to Socio-Political Upheaval

Dr t s Beall, Artist and Researcher

100 Years of #ChalkYourWalk – Tracing Creative Interventions in Scotland’s Public Realm by Suffrage Activists, Socially-engaged Artists, and Contemporary Performance from 1900–2020

Katharine Eustace FSA, with MAs in Medieval History (St Andrews) and the History of Art (Courtauld Institute), she has over thirty-five years pursued a career in local authority, university and national museums and art galleries, always with a sculptural bias. Numerous exhibitions include *Michael Rysbrack, Sculptor 1694-1770*, *Let’s Not Be Stupid - Richard Deacon*, and *Canova: Ideal Heads*. From 2004 to 2014 she was Editor of the *Sculpture Journal*, and in 2018 joint-editor of the Public Monuments and Sculpture Association’s *Sculpting Art History, Essays in Memory of Benedict Read*. She has been a member of the Royal Mint Advisory Committee and Arts Council England’s Acceptance-in-lieu Panel. Kate continues to work with many public bodies, among them ArtUK’s ‘Your Sculpture’. She writes widely on sculpture and its contexts, from *Britannia: Icon on the Coin* (Royal Mint, 2016) to Lawrence Bradshaw’s *Karl Marx Memorial* for the Henry Moore Institute/Whitechapel Art Gallery (2016). She is currently writing a monograph on the sculptor Hew Lorimer RSA (1907-1993).

How *Moire ro Naomh nan Eilean*, Uibist a Deas, *Our Lady of the Isles*, South Uist, became a Symbol of Resistance: Father John Morrison, the Ministry of Defence, and Hew Lorimer 1953-58

Why and how in a clash of national defence policy with local needs and aspirations, ‘The Statue’ came to be identified with local, national and international objections is the subject of this presentation. Father John Morrison (1912-1992), an islander born and bred, and the parish priest of Bornais (Bornish) from 1946 to 1962, had commissioned Hew Lorimer ARSA (1907-1993) in 1953 to mark the Roman Catholic Marian Year of 1954. On 27 July 1954, Selwyn Lloyd, Minister for Defence, announced in the House of Commons that the Uists had been chosen for a guided missile testing range. This would stir the collective memory of the evictions of the past, the Clearances, economic emigration and the erosion of a societal tradition stretching back over a thousand years. John Morrison co-ordinated resistance and generated protest, funding and political will, while Hew Lorimer’s work became under the pressure for the introduction of armaments, a potent symbol of peace.

Anna McLauchlan was trained as an artist, disciplined in environmental studies and hatha yoga, and has delighted in geography. They are a learner, teacher, researcher and writer who lectured in critical human geography at the Universities of Strathclyde and Leeds 2010-2018 and in contemporary art practice at DJCAD. Anna’s research draws from her awareness of environmental policy and politics, contemporary art and kinaesthetic practices, investigating the outcomes of the choice of method used to produce geographical knowledge. They seek to explore underlying organisational approaches and bring seemingly contrasting topics into productive relation.

Grappling with *The Glasgow Effect*: a critical artistic pedagogy to explode destructive success fantasies?

The Glasgow Effect is the name given to a mystery: Why do people in Glasgow, Scotland, die younger than similar post-industrial UK cities such as Manchester and Liverpool? This name also titles an artwork in which Ellie Harrison confined herself to Glasgow for 2016 whilst being active in her local community. This paper grapples with this artwork's play on art historical narratives of materiality and the site-specific. The artwork, and related book, publicly challenge preconceived notions of 'good career progression'; offering a critical pedagogy that explodes success fantasies that hang on internationalisation, excess travel and vast amounts of carbon emissions.

Kirsteen Macdonald is Associate Lecturer in Art History at Newcastle University. She completed an AHRC funded practice-based PhD at the Glasgow School of Art in 2020, is a founder of the curatorial co-operative Chapter Thirteen and initiated peer-learning platforms including Framework (2011-15) and Curatorial Studio (2016-20). In 2021 she is curating a group exhibition for Glasgow International at The Pearce Institute in Govan and Chikako Yamashiro's solo exhibition at DCA, Dundee. Recent research-led curatorial projects include *What's Love Got To Do With It?*, Galerie Art-Cade, Marseille, France (2018) and *Art & Work*, Skogen and Valand Academy, Gothenburg, Sweden (2018-19).

From Okinawa to Dundee - Chikako Yamashiro's Political body

Over the past two decades artist Chikako Yamashiro has focused attention on marginalised voices within East Asia, while addressing broader concerns about political agency and cultural identity under the complexities of contemporary geopolitical regimes. This paper introduces Yamashiro's film *Chinbin Western: Representation of the Family* which forms the centrepiece of her forthcoming solo exhibition at DCA in Dundee. Set around the controversial Henoko US military development in Nago (in the Japanese prefecture of Okinawa) this allegorical narrative weaves together comic satire, local landscapes and documentation of protesters with indigenous music, traditional theatre and kitchen-sink drama.

Session 4 - Protest in the Media and Digital Age

Wendy McGlashan is an art historian specializing in the visual culture of the Scottish Enlightenment, with a particular interest in late eighteenth- and early nineteenth-century Edinburgh. Wendy was the recipient of a Carnegie PhD Scholarship and was awarded her doctorate by the University of Aberdeen in 2020 for her thesis 'A New Species of Liberty': John Kay's Edinburgh Portraits, 1781-1822. She is currently working to revise selected aspects of her thesis for publication, and as part of this project is developing new research which focuses on women as the subjects and consumers of print culture in Enlightenment Edinburgh.

John Kay (1742-1826) and the 'Scottish Martyrs': The Visual Culture of Radical Reform in Late Eighteenth-Century Edinburgh

In the 1790s, Edinburgh's dual status as a centre for the radical parliamentary reform movement and seat of the Scottish Establishment stimulated a vigorous rhetorical exchange, in which print culture played a vital role. Focusing on the infamous state sedition trial of the 'Scottish Martyr' Thomas Muir (1765-1799), this paper will analyse a series of related portrait etchings, created by the Edinburgh printmaker John Kay (1742-1826). It will be demonstrated that Kay's portraits

formed an integral part of the rhetoric with which the radicals challenged the authorities and asserted their identity, thus contributing a vibrant radical visual culture to the city.

Dr Victoria Irvine is an Art Curator working on the research, interpretation and display of the art collection for the £42 million redevelopment of Paisley Museum and Art Galleries. Victoria was awarded her PhD from the University of Glasgow and she specialises in 19th-century British art, with an interest in women's history. Victoria has written about Pat Douthwaite for *The Guardian's* Great British Art Tour (2021) and Joan Eardley for the *Museums Journal* (2021). She is part of the Scottish Women and the Arts Network, developing a public programme at Paisley Museum to mark the birth of Joan Eardley this year.

'Parliamentary Tactics': The Cartoons of James Elder Christie and the Paisley Comic Serials of 1868

1868 was a Parliamentary year, with Paisley's seat contested for the first time in ten years which agitated the body politic. The election was held after the Reform Act of 1867. A large proportion of men were excluded from the franchise, and this elicited a wide response to the election in terms of political organisation and material culture. Cartoons featured prominently in three periodicals issued in Paisley in 1868, and drawings by the artist James Elder Christie (1848-1914) offered political dissent by undermining the status quo and depicting the disenfranchised as active participants in the political process.

Adam Lockhart is a Lecturer in Media Art and Archives at Duncan of Jordanstone College of Art and Design (DJCAD), University of Dundee. He is a leading expert in the preservation, restoration and re-exhibition of artists moving image, both from practical and theoretical perspectives, establishing the Media Preservation Lab at DJCAD. Lockhart has worked on numerous funded research projects involving artists archives and the history of artists video, where he has contributed to many publications and curated exhibitions both nationally and internationally. He is also a musician and media artist.

Scratching in Protest

Artists have always embraced new technology creatively to highlight social and political issues. With the Portapak video recorder in the 1960s, video became democratised, no longer the reserve of the mainstream media. By the 1980s, 'Scratch Video' had evolved, using found and appropriated footage edited to change its context and meaning, creating video collage. Scratch Video was a pre-cursor to 'video mash up', often seen on social media with satirical political pieces created by artists like Cassette Boy and Swede Mason. This presentation will look at some examples of Scratch Video, its use in protest and its influence on mainstream culture.

Sarah Merton is a 3rd year PhD researcher from the Social Sciences department at London South Bank University. In 2018, Sarah graduated with first-class honours in Sociology from the Open University. The following year, a Master's degree in Information & Library Studies was gained from Aberystwyth University. Alongside teaching and academic writing, Sarah works from a Grade II listed former cinema building in the South Wales valley, as a library assistant. Her research into the Instagram body positive movement is driven by a need to understand if protest can be organised by metadata like the library collections in her care.

Our Feeds, Our Bodies: Pictures as Protest in the Body Positive Movement
'The personal is political' is an established protest mantra when it comes to the feminist movement. My doctoral research wished to question whether the personal Instagram profiles of #BodyPositive hashtaggers were political protest sites. The #BodyPositive hashtag has now featured in over 15m Instagram posts. Armed with today's tools of production, through Instagram, art continues a lengthy tradition of being equated with revolt, rejection, and resistance. This paper presents a selection of key findings from my recent survey study, whereby over 500 BoPo Warriors offered valuable fresh insight into the political mindsets driving their content creation.

Session 5: The Physical Body as a Site of Protest?

Kirstin Mitchell is currently completing an MLitt in Art History at the University of St Andrews, having graduated from the University of Glasgow in 2019. Kirstin's research interests centre around HIV/AIDS and representation. Their MLitt dissertation considers the effectiveness of the South African component of Gideon Mendel's *Through Positive Eyes Project*, which aims to challenge expectations and dismantle deeply engrained structures of power that largely control the ways in which those affected by HIV/AIDS in Africa are made visible. They are also interested in the ongoing gallery display of HIV/AIDS activist art and will begin a PhD focused on this in the autumn.

'If you were there, you'd know': The Contentious Redisplay of the Art of the HIV/AIDS Crisis
As the early years of the HIV/AIDS epidemic begin to pass out of living memory, there has been a surge in gallery exhibitions focused on the art produced in response to the early years of the crisis. While many high-profile retrospectives have been critically well received, those with lived experience of the epidemic have protested display strategies which, in their opinion, decontextualise the art from the sensitive circumstances in which it was produced. This paper assesses this perceived disconnect between activism and the gallery space and considers whether display strategies which straddle the interests of both groups can be found.

Alice Strang is an award-winning Senior Curator of Modern and Contemporary Art at the National Galleries of Scotland. She works across the period from approximately 1890 to the present day, with a particular interest in Modern British - especially Scottish – Art and Women Artists. She was a Curatorial Partner of the *Paula Rego: Obedience and Defiance* exhibition of 2019-2021 curated by Catherine Lampert and organised by MK Gallery, Milton Keynes, which toured to the Scottish National Gallery of Modern Art, Edinburgh and to the Irish Museum of Modern Art (IMMA), Dublin.

Twitter: @AliceStrang, Instagram: @alice.strang.art

Obedience and Defiance: Paula Rego and the Legalisation of Abortion in Portugal
Paula Rego was born in Lisbon in 1935 and is one of Europe's most influential figurative artists. After the failure of the 1998 referendum to legalize abortion in Portugal, she felt compelled to create a series of works addressing the subject of unsafe, illegal abortions. The images were widely discussed during the campaign which led to the second, successful, referendum in 2007. A selection of the pastels, drawings and etchings were shown in the 2019-21 touring exhibition

Paula Rego: Obedience and Defiance. This paper will examine the background to their creation, their selection, installation, and interpretation, as well as the eventual visitor response to them.